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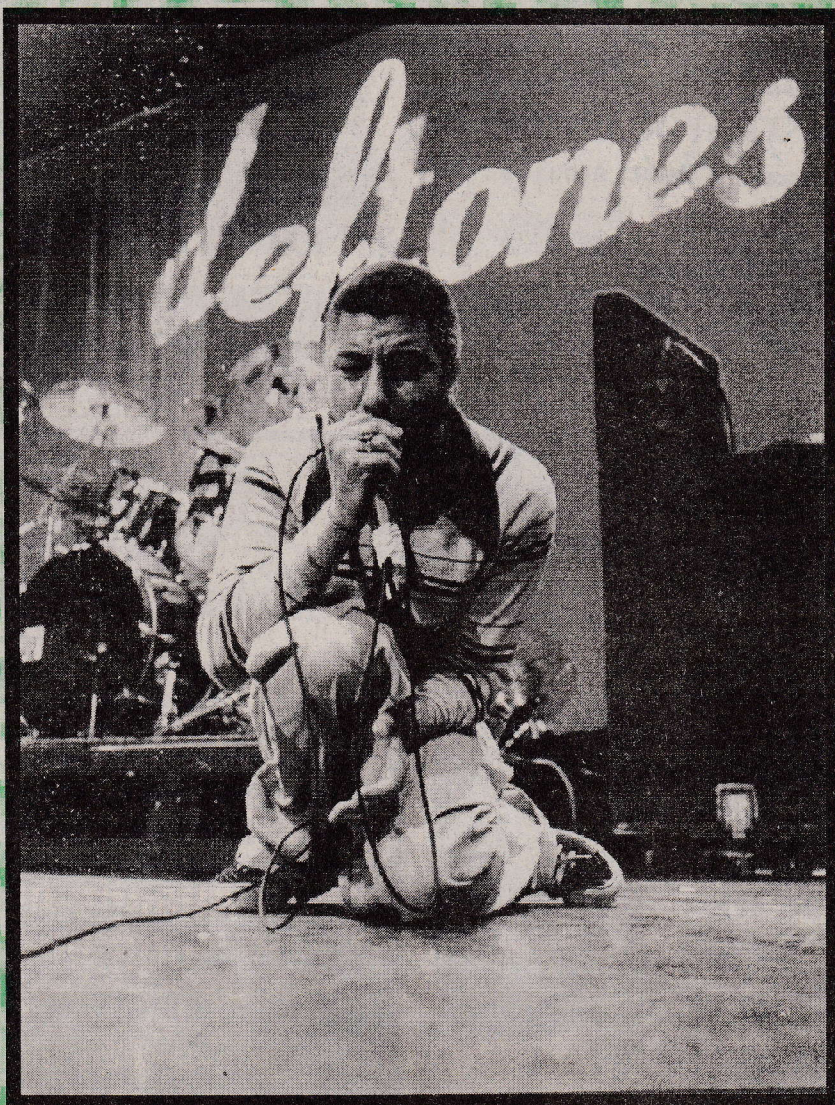
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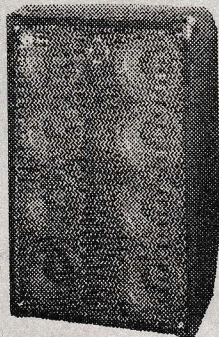
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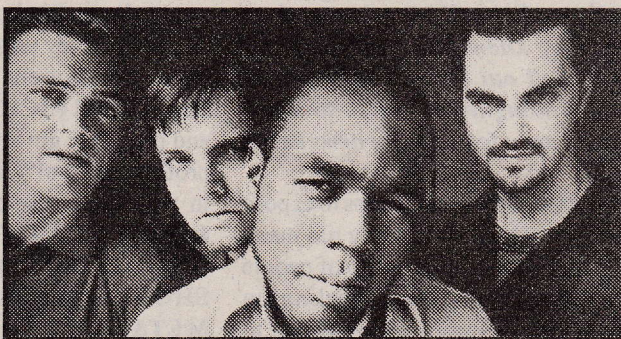
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Jazz
Festival
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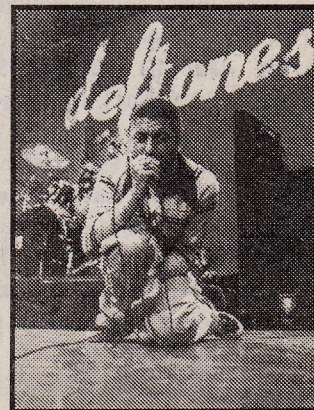
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Chino
Moreno of
the Deftones.
Photo By
Frank Hayes
See Story
on Page 10**



THE NEWS DESK

By: Bill Bengle

Please, tell me the truth. Is it just me, or did the year seem to slip by quicker than usual? I mean it feels like just last week it was the middle of July and now the holiday season has come and gone...and I hardly had time to enjoy it. Maybe it's just that these days we all have to bust our collective asses too damn hard for too damn little. Now if I were a conspiracy theorist I'd say it's all a plot to keep the masses from being able to stop and smell the roses (unless, of course, you are drinking gov't approved alcohol...that's OK) once in a while. But I'm not. Still, nine out of ten people I talk to feel the same way, time seems to have speeded up this year some how. Just like that Salvador Dali painting, I believe that, as the end of a millennium approaches, time is more flexible than just a matter of minutes and seconds, and our pathetically small monkey brains just can't handle it. That's why we need vacations.

Speaking of vacations, post X-mas time is traditionally the time when the music industry machine shuts down and all the suits take their vacations before gearing up for the big winter sales push. Consequently there isn't a hell of alot of music news or album releases to relate as we go to press. Oh Sure MADONNA was in "Evita" and has reinvented herself...but who cares, right? That is exactly why all the music mags, from the huge corporate fashion driven slick-rags right down to your local 'zines all get ultra-self important and try to define "best" as best as they know how. And I am no different so to that end I'll spell out for you my "Super-subjective-self-indulgent-just-thought-you'd-like-to-know best of '96 list"!! But first, there are a few relevant news items, so...

LOCAL NEWS: There is a big chance for local groups to expose themselves (No, no, not that way. There are already too many Chili Peppers wanna be's out there!) to a large group of people and open up new markets for themselves. Burlington Community College in Pemberton is now seeking bands to perform at their annual "Fun Fest" to be held on Sunday May 4th. This event attracts over 10,000 people each year and will be cosponsored by WBZC-FM, the campus radio station which was voted the #1 college station in the nation by the Nat'l Assoc. of College Broadcasters last year! To get in on this contact **Drew Jacobs @ (609) 894-9311 ext. 7223 A.S.A.F.P.!!***Blacklight Violets released their new EP "Telesonic", comprising of 3 new songs and 3 remixes from "Skylight Radio" (see review on page 18.) *Preparations continue for the **Larry Young Memorial Jazzfest** now scheduled to be held at the **ATLANTIC CITY CONVENTION CENTER**. This event will be absolutely first class, and a real shot in the arm for jazz in the area. If you want to be involved contact **DR. JAY GLOVER @ Box 1707 ATLANTIC CITY, N.J.**

NATIONAL NEWS: The ever whiney but oh-so-noble frontman for **PEARL JAM** (yeah, Eddie what's-his-name) has stamped

his little feet in defiance and, along with the rest of the band, has refused to be coerced into embarking on a mega tour to support their latest release **"NO CODE"** regardless of how weak the sales figures have been for that album. Eddie explained that it is a simple life-style choice saying he'd prefer to continue to make new music rather than disrupt his life by going out on the road for a year or two. I'd have to agree with Eddie this time, too. Just look at the musical output they made in between "Vitalogy" and "No Code"; an album and EP with Neil Young ("Mirrorball" & "Mirkinball"), Eddie toured with Mike Watt, his wife's band **HOVERCRAFT**, he's sung with the **DOORS**, bassist Jeff Ament did the **THREE FISH** album which was real nice, they set up the national radio broadcast that featured **SOUNDGARDEN** and **MUDHONEY**, plus they found plenty of time to fight the good fight against **TICKETBASTARD**, and fire their drummer too! So, if their output is anywhere near as productive next year they and their fans should be happy as pigs in...*As of this writing **STONE TEMPLE PILOTS** singer/frontman **SCOTT WEILAND** has been...misplaced, shall we say?...after failing to show up at a scheduled New Year's Eve concert and forcing the cancellation of more tour dates. STP damage control is in high gear with publicists keeping very quiet about the whole thing. Personally I want to know just how long this horse sh*t is going to continue. No, better yet I want to know just how long STP's fans are going to put up with this before they wash their hands of the band and help rid the music world of one big, useless, time wasting soap opera. At least **KEITH RICHARDS & KEITH MOON**, for all the drink and drug they got into, would turn up for their gigs. Now that's professionalism!*Harmonica wiz **JOHN POPPER** recently sat in with the house band for the Cartoon Network's **SPACE GHOST COAST TO COAST**. Past guests include **DAVE GROHL**, the late jazz-fusion guitar great **SONNY SHORROCK**, and **METALLICA**. *Word has it that the **METALLICA** tour will be hitting N. American shores by August after a warm up in Europe. This new stage set up will allow for maximum viewing from about every seat. Band members will move about freely between three revolving, multi level stages as they play. The setlists from the Europe Tour have been made up heavily from Metallica's last three albums with one or two songs from earlier albums like "Master Of Puppets". So, if you want to see Sanitarium or Pulling Teeth you're probably SOL!!*Can you believe it? **COURTNEY LOVE** is actually nominated for an oscar for her role in "The People Vs. Larry Flynt" opposite Woody Harrelson, and will be giving **MADONNA** a run for her money. I know...O.K. everyone together, now-**WHO CARES?!?!?!?!?!***The opening date for **HOWARD STERN'S PRIVATE PARTS** film has been pushed back until early March, with the soundtrack album being released sometime earlier. The album will feature the likes of **AC/DC**, **MARILYN MANSON**, and **TOOL**, plus it will spotlight The King Of All Media doing tracks produced by

THE DUST BROTHERS (Beastie Boys) as well as White Zombie frontman **ROB ZOMBIE**. *This years inductees into the **ROCK AND ROLL HALL OF FAME** have been announced: **BUFFALO SPRINGFIELD**, **THE JACKSON 5**, **JONI MITCHELL**, **THE YOUNG RASCALS**, **CROSBY STILLS & NASH**, and (God help us) **THE BEE GEES** will all be officially part of the museum. What a whacked jam at the induction ceremony that will be. No doubt **BECK** will be one of the presenters.

'DA LIST: Here it is boys and girls, so get ready to say "oh, he's nuts that album sucks!" and

other silly things because it's the...

TOP TEN RELEASES OF 1996

1. **PHISH** "Billy Breathes" (Elektra)
2. **JAH WOBBLE** "Heaven And Earth" (Island)
3. **MEDESKI, MARTIN, & WOOD** "Shack Man" (Ryko/Grammavision)
4. **LES CLAYPOOL & THE HOLY MACKEREL** "Present: Highball With The Devil" (Prawn Song/Interscope)
5. **VARIOUS ARTISTS** "Axiom Dub-Mysteries Of Creation" (Axiom/Island)
6. **RAGE AGAINST THE MACHINE** "Evil Epire" (Sony/Epic)
7. **BUCKETHEAD** "Day Of The Robot" (Sub Meta/Caroline)
8. **SOUL COUGHING** "Irrisistible Bliss" (Slash/WB)
9. **SURRENDER TO THE AIR** "Surrender To The Air" (Elektra)
10. **BEATLES** "Anthology 2 & 3" (Apple)

Honorable Mention: **SQUIRREL NUT ZIPPERS** "Hot" (Mammoth)

Best Live Album: (tie) **NIK TURNER** "Past Or Future" (Cleopatra) &

BLUES TRAVELER "Live From The Fall" (A & M)

Best Jazz Album: **CHARLIE HUNTER QUARTET** "Ready...Set...Shango!" (Blue Note)

Best Electronic Album: (tie) **DJ SPOOKY** "Songs Of A Dead Dreamer" (Asphodel) & **SYSTEM 7** "Power Of 7" (Hypnotic/Cleopatra)

Best Reissue Album: **FRANK ZAPPA** "Läther" (Ryko/Pumpkin)

Album I thought would suck balls but turned out to be really, really good: **GARBAGE** "GARBAGE" (Almo/Capitol)

Best Beatles melody rip-off: **SUBLIME** "What I Got" (see: "Lady Madonna")

Cooliest music related web site: (3 way tie)

<http://www.hyperreal.com>

<http://www.roughguides.com>

<http://www.rockline.com>

Best Local Radio Show: **THE FIREDANCE SHOW w/DJ Pete on WLFR 91.7FM**

(9p-12a sundays)

Best Concert Venue: The Knitting Factory, NYC.

Best Concert: (3 way tie) **THE WHO** perform

"Quadrophenia" @ Madison Square Garden in NYC.

MARCH 1997



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Saturday	Mar 15	Damn Skippy
Thursday	Mar 20	Bikini Contest (1st Prize \$100)
Friday	Mar 21	Friends
Saturday	Mar 22	Red House
Saturday	Mar 28	Suprise
Saturday	Mar 29	Mo's Better Blues

July 1996

&

THE CLIFFORD BALL @ Plattsburgh A.F.B.

Plattsburgh, N.Y. August 16-17 1996

&

SURRENDER TO THE AIR @ the Academy in NYC.

April 2, 1996

Best Reunion: **THE SEX PISTOLS** (John "Rotten" Lydon: "We found a common goal, your money!!")

Biggest Heartbreak: **THE RAMONES** announce they will break up after summer tour

Best song commentary on the state of rock in 1996:

BLOODHOUND GANG "Fire, Water, Burn" from the album "One Fierce Beer Coaster"

...and, finally, I have to say it because who else will?:

Biggest Jack-Ass in Rock & Roll in 1996: **SCOTT WEILAND** of Stone Temple Pilots for sabotaging his career and the career of his bandmates not once, not twice, not three times...etc. etc. All for the sake of a hit of smack!

WRAPUP: Well, on that note I guess that's all until next time, kids! Don't forget to check out [rockline.com](http://www.rockline.com) and the on-line version of In-Tune. Bands get in touch for CD reviews, interviews, and updates on your situations. Write me c/o In Tune Box 333 Northfield, N.J. 08225 or just E-mail me through the web address above! Remember: "Time is an illusion...lunchtime doubly so!" (thanx, Ford Prefect.)

IN-TUNE

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MISCELLANEOUS MUSINGS

A few thoughts regards the biz seem in order as we head ever more insistently toward the millennium:

Why do reviewers spend an incredible amount of energy and time intellectually analyzing certain contemporary rock recordings when virtually no intellect is used in making the recordings in the first place?

How do certain rock performers write songs with words of three or more syllables but, when interviewed, only speak in monosyllabics and obscenities?

Why do young people complain that they have nothing to do, but when provided with something to do, they won't do it?

What do you get when you play "new age" music backwards?
Answer: "new age" music.

If you play a satanic recording backwards, do you hear the voice of God??

What's the difference between "country" & "western"?

Did you ever notice that more beer is consumed by patrons where the band is good?

Did you ever notice that the more beer that the patrons consume, the better the band gets?

Did you ever notice that women like the guys in the band, the guys in the club like the women that like the guys in the band, the guys in the club hate the guys in the band, and the guys in the band like the beer?

Did you ever wonder why you don't remember having a good time the morning after you called one of those "for a good time call..." phone numbers on the club's restroom wall?

Do you think it might have something to do with the fact that your wallet, keys and car are missing?

Do you think it might have something to do with the fact that it was your girlfriend's phone number?

Have you realized that when you get old, so do the best times you had when you were clubbing?

Do you realize you have grown old?

Do you ever wonder why everybody plays guitar, but nobody plays it well?

Did nobody take lessons?

If somebody took guitar lessons, how come somebody doesn't play it well, but nobody does?

Do you think it's time to give up sniffing glue?

Do you think it's time that I do?

Did you ever notice that the higher the club's "cover charge" is, the more "cover tunes" the band plays?

If love is the answer, what's the question?

Did you ever wish that you were someplace else and then realize that that's where you were?

Did you ever wonder why I was wasting your time like this?

Did you ever think that it was because I didn't have anything else I wanted to write about?

Do you care?

About anything???

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HOME AT LAST'S NEW CD *PERFECTLY GOOD CIGAR* TO BE OFFICIALLY RELEASED MARCH 22.

HOME AT LAST, longtime locally based purveyors of original rock music, will release their newest compact disc recording with a release party to be held at **Rumors Rib Room**, US Route 40 (Harding Highway) in Buena, NJ on **Saturday evening March 22** at 8 p.m. The recording, also available on cassette, is entitled *Perfectly Good Cigar*, and is the third album the band has recorded for the independent Smiling Moose label.

THE ALBUM includes nine new songs written by the band, three of which are performed completely acoustically. Titles include "Life By Numbers", "The Prison", "What She Doesn't Say", "Over", "Pretty Soon", "I Am Here", "Where's The Party", "I'm Sorry" and "Nobody's Business". The music was recorded at the band's **Moosefarm** rehearsal facilities, and is entirely self-produced. Mixed to digital audio tape, it was mastered by recent soundtrack **Emmy winner Chris Orazi** at C.A.S. Productions in Vineland, NJ. The retro-looking cover art was conceived by **Bruce Pike** and realized by Michelle Ernst.

THE PARTY will feature a concert-length set by Home At Last, as well as performances by a number of guest artists, including **Eleven Eleven**. There will also be video of Home At Last from throughout their 12-year history, photo collections, and other special



events. The new CD and cassette will be available to the public for the first time at this party, and **THERE WILL BE NO COVER CHARGE FOR ADMISSION**. The public is invited to attend.

HOME AT LAST comprises guitarists **Ernie Trionfo**, **Steve Shurman**, bassist **Bruce Pike** and drummer **Charlie Andaloro**.

The group is not currently scheduled for other local performances at this time, but will be making a live appearance at the opening of the new **Atlantic City Convention Center** on May 3 at 5:30 p.m.

Perfectly Good Cigar will be available on line at www.rockline.com/hal at some undetermined date following the release party.

FOR FURTHER INFO: call 609-697-3324.

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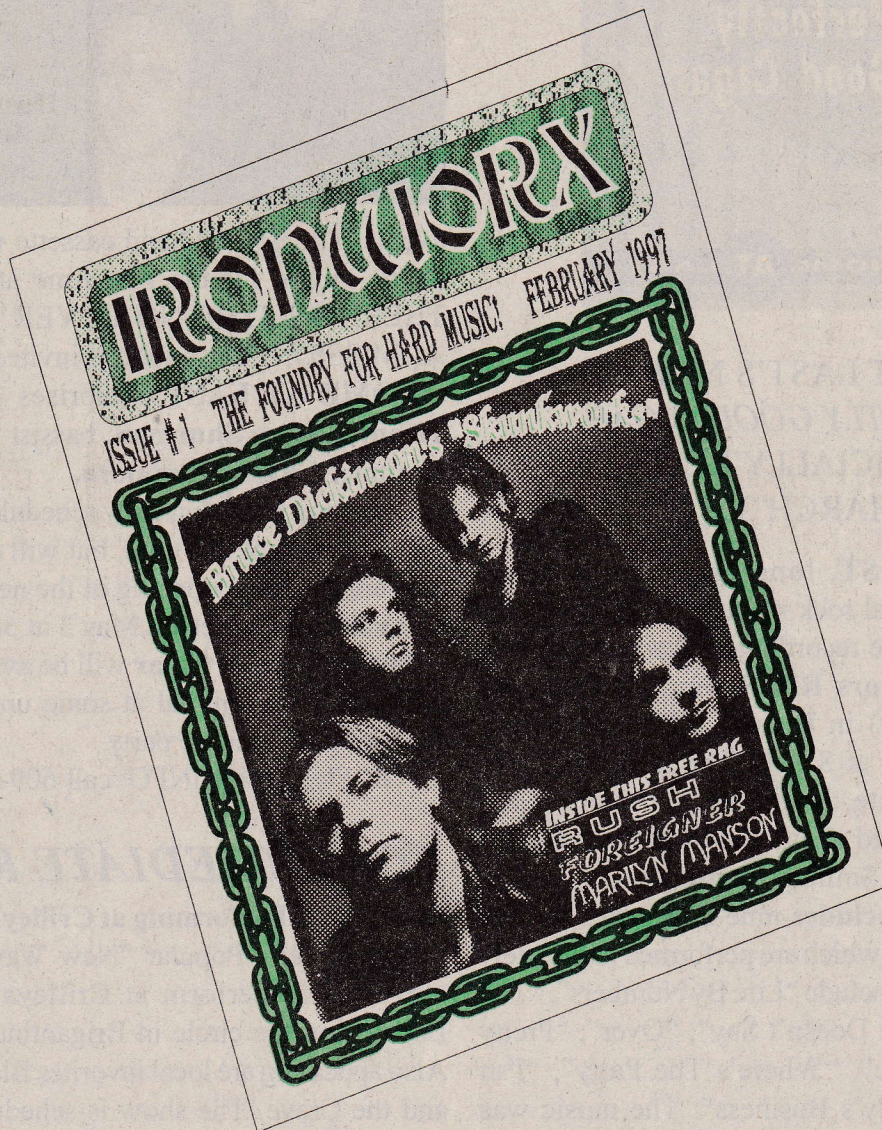
Local Band Performing at Crilley's Circle Tavern

Brigantine— Popular "New Wave" band eleven eleven is to perform at Crilleys Circle Tavern, Located on the circle in Brigantine, on March 1st. Also appearing are local favorites Black Light Violets and the Crave. The show is scheduled to begin @ 10pm.

eleven eleven has been playing the shore area, Philadelphia and New York for five years. They are now attracting mayor recording labels such as Sony (Crave) and Island Records.

This local favorite, has a unique sound reminiscent of the 1980's with influences such as Peter Gabriel, Depeche Mode, New Order and The Cure. With the addition of a driving rhythm section and incredible lyrics, this band is definite!y new and refreshing. For those who need a break from the same old sound, eleven eleven is an alternative to alternative.

Metals Back!



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CAPE MAY JAZZ FESTIVAL: A HAPPENING SOULFUL TIME

By Wilhelmina Young

"To play music soulfully, in ways that touch and change lives, you have to've lived, and lived deeply." **Charlie Parker**

I want to write about the experience in Cape May recently. Share with you what happened, who was there, describe the places, the feelings as I watched band after band of superb performances in small clubs, and restaurants all over town. The words that come to mind: "A JAZZ HAPPENING Par Excellence!" a word



BRIAN TRAINOR QUINTET at the Rusty Nail

reminiscent of the Sixties which reminds one of hippiedom, but it wasn't like that at all.

Those places were filled with real lovers of live jazz. They had traveled from faraway to be a part of what was happening in the town of beautiful painted ladies. They were serious lovers of the good music that was happening. They had been there before and they would be back again next year bringing their friends to this three day annual event.

At Carney's Disco Room the crowd seemed a little mellow, but they didn't leave, they stayed on listening as their favorite left handed guitar player soloed. Steve Ulatowski had been there all night and wasn't about to leave even though there was plenty of good jazz going on all over town. His reasons for staying could be summed up like this: "His riffs were like poetry between words". Good reason for staying. Another comment overheard: "that guy on sax is awesome!" They were all good with no headliners.

The crowd seemed to be the largest at Katie O'Brien's. Someone made the remark that "this isn't even jazz" but everyone was partying so hard that no one seemed to notice.

At the jam-pajked "Gold Whale", against a background of Louis Icart prints and pink wicker an enthusiastic crowd jivved in the aisles while the female vocalist whaled (exuse the pun) "God Help the Children". A pretty lady venturing forth to get closer to the



Terrence Stafford at Carney's

sound said: "when something's this good, you gotta like it!"

At our last stop of the night, the Shires, Mr. Tobias Poole from temple University Jazz FM station was pitching the need for support, saying that without the weekend's sponsors the whole affair would not have been so successful. Behind him the exotic sound of Brazilian flute, vibes and drum thrummed into the night, as we boarded the jazz bus back to the Rusty Nail for a night cap, where we had begun our circuit and Armen H. was into a heavy



ED WILEY Quintet at Carney's Big Room

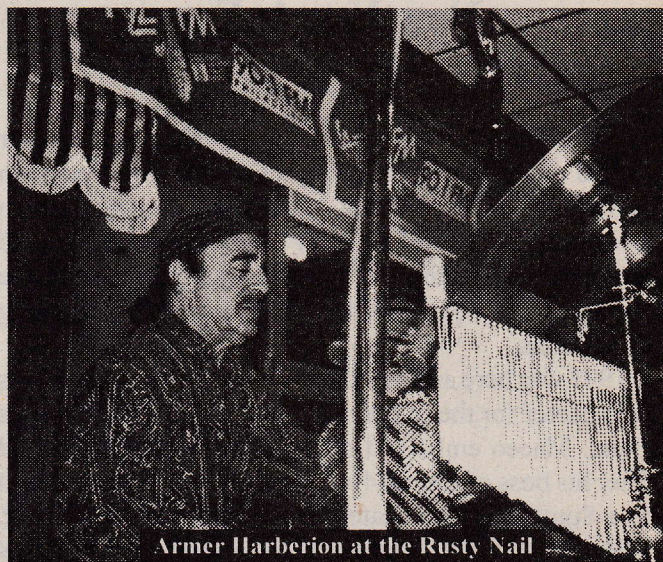
drum solo.

There were two busses shuttling folks all over town to the Rusty Nail, Carneys, Katie O'Brien's, the Gold Whale, The Shires, Convention Hall just to name a few of the places which featured headliners. Everyone was talking about what they were hearing. It was a happy "happening" time for jazz lovers and jazz cats from all over. It was worth the long ride there. It was worth the admission ticket: (\$45 for 3 days of jazz; \$15 for Friday night; \$20 for Saturday night and \$10 for Sunday's jam session.

Afterwards I realized what a mammoth effort it must have been to employ so many musicians and to have so much going on all at one time simultaneously. Hats off to the eighty volunteers who helped Carol Stone, president of Friends of Cape May Jazz, Inc.

The night seemed to pass without noticeable glitches. I watched as the crowds drifted in and out of the shuttle busses not sure whether to stay where they were, or go on to the next place because all the bands featured that night were good, so that no matter where

musicians, but it honors and celebrates them and their art. The weekend was built around music, the unpredictable, imaginative, intricate, complex music that is jazz. But it is also built around the kind of people who are attracted to jazz, and who seem to



Armer Harberion at the Rusty Nail

interact in a way that is particularly warm and exuberant. Locals, and visitors, old and young, all races and backgrounds...these jazz festivals are true communions. People were smiling, feet were tapping. Cape May Jazz Festival. There was a real Jazz Happening there and I'm glad I was there. Don't miss it next year folks!



Steve Marcus at the Rusty Nail

you went you could hear original jazz standards played by such groups as the ED WILEY Quintet at Carney's Big Room; the BRIAN TRAINOR QUINTET at the Rusty Nail; EAST COAST OFFERING at the Gold Whale; SCARLETT LEE MOORE BLUES QUINTET at Katie O'Brien's; SALICANDRO-MICELI QUARTET at the Shires; UNIT CIRCLE SEXTET at Carney's Disco Room. These were only a few of the terrific groups that astounded the crowds Saturday night all over Cape May at the Annual Cape May Jazz Festival.

According to Ms. Stone this festival not only engages these top

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Photos By Wilhelmina Young

Maceo Parker

Irving Plaza N.Y.C., N.Y.

New Year's Eve

By: Chewy

With fifteen minutes left to the 1996 year, Maceo Parker blazed onto the stage in a fury of sound. The free-form funk kept up until the long-time James Brown saxophonists shouted to all a "Happy New Year" and burst into his rendition of "Auld Lang Syne" among the joyous screams of the sold-out crowd and the unleashing of balloons.

1997 was here and marked the six year of an illustrious solo career for the prime saxophonist of James Brown's Band. Maceo embarked upon his personal music road after his boss of twenty-five years (Brown) landed a stint in a South Carolina State Penitentiary. Not only is Mr. Parker recognized for his leadership role in James Brown's band, but also for his outstanding groove in the various incarnations of George Clinton's Band, as well as Bootsy Collins' Band, Parliament and P-Funk.

On this particular night Maceo was giving it his all, blowing in the year's beginning with a hot mix of jazz, R&B and enough funk to remove the roof from the theater. One of the top songs of the four and one half hour night was his rendition of "Pass the Peas." Long and sweet the song funk'd its way from passage to passage for what seemed like a full year in itself. Other highlights included the performances by Maceo Parker's son who took the stage for quite a few songs in his own funky rapping style. It's obvious that the apple did not fall far from the tree.

As the night turned into the morning of "New Year's Day" the last notes were blown and the crowd bid a fond adieu to the hipster that had filled their night with sweet sounds. Luckily, Maceo has a studio album of new material in the works and guaranteed it will be "2% Jazz, 98% Funky Stuff," just like the man himself.

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SAT.	MAR	15	- Jerry Walker
THRS.	MAR	20	- BIG JACK JOHNSON & the Oilers
FRI.	MAR	21	- Danny Eyer Band
SAT.	MAR	22	- Floyd Hunter Band
FRI.	MAR	28	- Mo's Better Blues
SAT.	MAR	29	- Bob Smith Band
FRI.	APR	4	- Clayton West & the Nighthowls
SAT.	APR	5	- Clayton West & the Nighthowls
FRI.	APR	11	- B-17
SAT.	APR	12	- Soul Control
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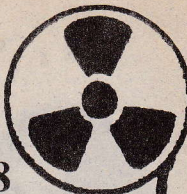
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TYPE O NEGATIVE

Stone Pony Ashbury Park, NJ

Jan. 24, 1997

By: Chewy

On a cold and rainy winter night, (the perfect setting for a goth outing), the Brooklyn quartet known as "Type O Negative" pulled into the Stone Pony for a sold-out show. The "all-ages" event had The Pony packed from wall to wall and spilled into the "Big Top" annex at the back of the building. All walks of life showed up for the gig, from young to old, from painted faced vampire to high school jocks. Riding high on the success of their latest release, "October Rust" and the infamous Playgirl spread of lead singer Peter Steele, the band seemed in fine spirits as they took to the stage. "Less talk and more rock" guided

the theme for the evening as the band performed material from "October Rust" as well as past releases. The crowd surfers had plenty of waves and even managed to hang-ten through the old rocker covers of Neil Young's "Cinnamon Grl" And The Doors. Blending hard guitar sounds with the slow mournful dredge of goth rook, Type O performed for roughly sixty minutes on the Pony's small stage. Though the show seemed short, it was sweet and the crowd seemed not to be disappointed. As all good things must come to an end, so did the Type O show and the final reaction was simply positive.

DEFTONES/ORANGE 9MM/DOWNSET THEATRE OF LIVING ARTS PHILADELPHIA PA.

11/24/96

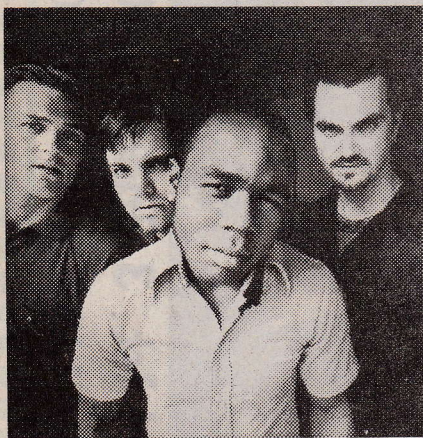
BY JIM SANTORA JR.

Prior to arriving at the TLA, I thought about all the great concerts and discs I had the pleasure of seeing as well as listening. This concert was no exception. While the Deftones were breaking ground and taking metal to another level, Orange 9MM and Downset have become ground breakers in their own right. Orange 9MM's fusion of metal with Red Hot Chili Pepper style funk and Downset's rap/hardcore sound put together with the Deftones brand of metal have been the core of heavy metal 1996. Since seeing the Deftones open for Pantera and White Zombie in August, I could only expect one thing. Mosh pit mania.

Downset was the first band to come out for the evening. Led by vocalist Rey, Downset ripped out their opening number "Empowered", from their latest release, "Do We Speak A Dead Language?"



The onslaught continued as their rap and hardcore fury made the young audience bounce and mosh around. Downset continued on with some incredible hardcore songs like "Keep On Breathing", "Against the Spirits" and "Sangre De Mis Manos." Downset is a band on the rise and were a great opening act.



Orange 9MM was the next band to come to the stage. Beginning with the track "Fire In The Hole", from their latest release "Tragic", Orange 9MM clearly had more of a funk driven sound. Which kept the audience moshing about. Led by vocalist Chaka Malik,

complete with no shirt showing off his biceps, it was clear that he spends as much time in the gym as he does running around the stage. At different times during their time on the stage, Malik jumped off the stage and surfed the crowd while his bandmates (Chris Traynor/guitar, Taylor McLam/bass, Matthew Cross/drums) riffed on. Some other tracks that got this crowd into a furious mosh were "High Speed Changer", "Looks Like

Glass", "Failure" and "Feel It." Orange 9MM left the stage leaving one band left, The powerful Deftones.

The Deftones have been on the road for most of late 1995 and 1996. They have clearly proved to many people that they are an incredible group. For that matter after playing with the likes of Anthrax, Pantera, White Zombie, Ozzy Osbourne and Kiss,



who wouldn't be. So the Deftones make their way to the stage. Led by vocalist Chino Moreno who has great stage presence. With the band driving through power chords like a Mack truck running through a house, Moreno gets down on the stage in a crouched position and sings soft (For lack of a better word), then unleashing some furious screaming from within. The Deftones basically play at ultimate volume through standout tracks like "Bored", "7 Words" and "Lifter." Three times during the show, Moreno jumped off the stage into the waiting arms of the audience for some crowd surfing. Complete with microphone in hand, he continued his throat growling vocal screams. Moreno then told the audience before leaving that this would be their last show for awhile as they plan to release new material. The Deftones are a band that feeds off the energy of their fans, giving them their energy and power. The Deftones are metal's future.

So in final, this was a great way to end 1996. Three great bands with excellent futures ahead of them, reshaping the metal scene.

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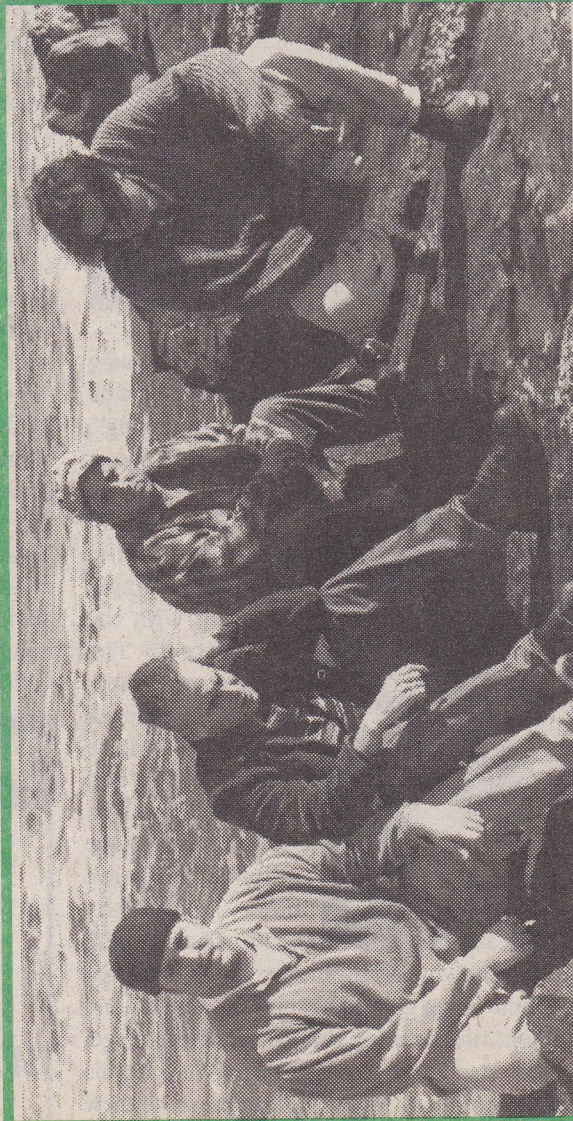
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9 Dr. Cheeko's Paradise Island Party <i>FREE BUFFET</i> NO COVER	10 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	11 LASER KARAOKE with Micke Tanno NO COVER	12 CHEERS NO COVER	13 9-11pm Happy Hour	7 Splintered Sun Light The Authentic Dead Band NO COVER	8 52nd STREET A BILLY JOEL Tribute Band NO COVER
16 Dr. Cheeko's Paradise Island Party <i>FREE BUFFET</i> NO COVER	17 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	18 LASER KARAOKE with Micke Tanno NO COVER	19 CHEERS NO COVER	20 9-11pm Happy Hour	14 Shoeless Joe NO COVER	15 TBA
23 Dr. Cheeko's Paradise Island Party <i>FREE BUFFET</i> NO COVER	24 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	25 LASER KARAOKE with Micke Tanno NO COVER	26 CHEERS NO COVER	27 9-11pm Happy Hour	21 TBA NO COVER	22 JABERWALKE NO COVER
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C.D. REVIEWS



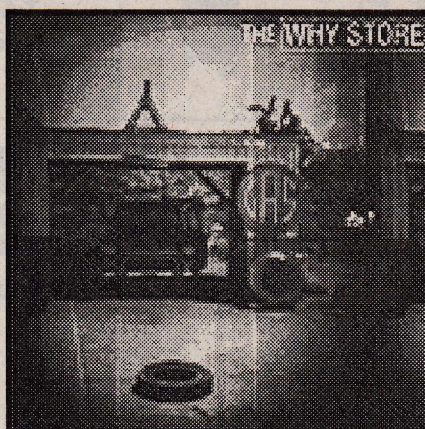
TELESONIC

Artist: **BLACKLIGHT VIOLETS**

Label: **Dented Records**

by: **Chewy**

The Blacklight Violets are back in the disc rack of your favorite local music store with this six song CD entitled "Telesonic." The masterful trio of guitarist Lee Stefanko, bassist Mike Heaton and drummer Brit Nixon present for your listening pleasure three brand new songs and three remixes from their "Songs From Skylight Radio" release. The disc starts off with a great distortion laden number entitled "Plastic Laserguns" filled with comic rocker flair and relaxed vocals. Obviously influenced by the space rock sounds of a multitude of bands in that genera, the Blacklight Violets play guitar driven rock and roll that transport the listener into another dimension. The other two new cuts on the disc, "Telesonic" and "Blaster" are as fine crafted as any major music label artist on the market today. Rounding out the disc are the remixes worked over at Giant Steps Studios. "Will I Remember My Name" takes on a more ethereal quality and stretches further out into the beyond than the original recording. "Morphine Symphony" and "Satellite" continue on the vain of techno and foreign music influences that prove that this has been no stagnant band for the past year. With out a doubt, "Telesonic" is a must have for an adventurous music lover.



THE WHY STORE

Artist: **THE WHY STORE**

Label: **MCA Records**

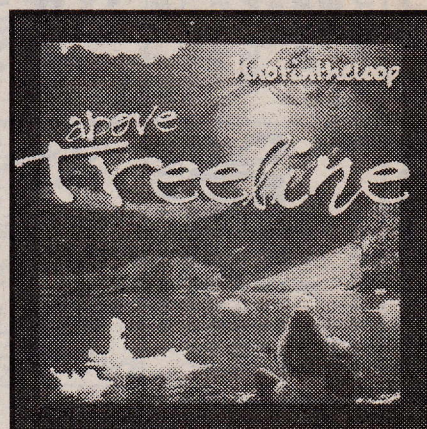
by **Bruce Pike**

If you like gritty "Americana" rock, you'll probably like this album of guitar oriented "modern rock." This five piece band pushes no limits; instead, they concentrate on their cohesion as a band to provide a rough but pleasant backing for Chris Shaffer's lead voice, a cross between Hootie and Cat Stevens, which is "outside" and conventional all at once.

The music is a little predictable, with over half the albums tracks dedicated to the "acoustic-guitar-intro-electric-kicks-in-later" formula used so successfully by Soul Asylum and Deep Blue Something. Of course, it works, so if it ain't broke don't fix it.

The real stand out tracks are "Broken Glass" which is just raw enough to please, but palatable enough for radio, and "Lack of Water", which closes the album. Unfortunately, this last piece only appears well after you think the album is finished, because they place it after 13 empty tracks, which I suppose is significant in some way, but I can't figure it out.

The Why Store is a good band, not a great one... kind of like the Badlees, I suppose. From a music business perspective, MCA has a habit of signing acts that are "a day late and a dollar short" much like this act. Still, there is something to be said for a group that can contrive such a lack of pretension. This album is okay. Buy it, but on sale only.



ABOVE TREELINE

Artist: **KNOTINTHELOOP**

Label: **Blue Route Records**

By **Bill Bengle**

Meanwhile, on the local scene...active in and about Long Beach Island is KnotintheLoop whose latest, "Above Treeline", offers up something from the "other alternative" of the laid back jam band. Fronted by singer/songwriter Heather Keller KnotintheLoop steps easily into the same frame of refrence occupied by groups like Hootie, Beth Hart Band, Dave Mathews, and New Bohemians. Imagine Joni Mitchell's "Shadows And Light" album but instead of Jaco/Brecker/Metheney, try the likes of the Grateful Dead or Zero.

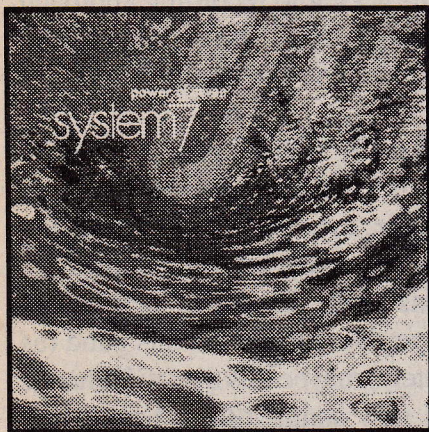
The neuvou hippie ethic gets poured on a bit thick in places ("Hating The World", "Mr. Effects In The Bag"), seemingly worn instead of lived. Still other cuts reach toward genuine emotional weight ("Pelican Song", "The Best Man") with thier lyrics. The overall feel is of a dancable, acoustic driven, country-rock that fits in well with the current West Coast "Bay Rock" ethos but would need a serious injection of pure energy to go head-to-head with the East Coast jam band coalition. Woth checking out just the same.

Contact:

Heather Keller
4 Windsor Ct.

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C.D. REVIEWS



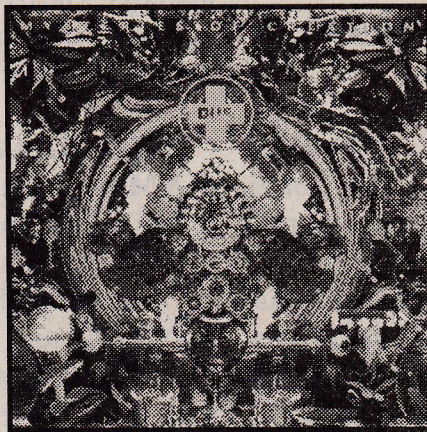
POWER OF SEVEN

Artist: SYSTEM 7 (STEVE HILLAGE)

Label: Hypnotic/Cleopatra
By Bill Bengle

Guitarist Steve Hillage, with his ever present *other* and synth-wiz Miquette Giraudy, has chased after the evolution of music with an enthusiasm unmatched and a success unequaled. From the primal psychedelic space-jazz of early Gong that first established him as a guitar icon, through late '70's prog-funk and the early 80's streamlined forms he remained a constant explorer of the uncharted. The same holds true for the '90's finding Hillage in hot pursuit of the not-so-underground-anymore rave styles, relentlessly applying them to his liquid guitar licks and fearless arrangements.

Unlike, say, U-2 or David Bowie who now flirt with electronica, and apply it clumsily to their pop missives like so much hair spray, Hillage commits fully to this latest outing. An array of collaborators also make this album something special. The Orb's Alex Patterson lends a hand on "Davy Jones' Locker" while Mickey Mann and Lewis Keogh help out on the mixes for several tracks. Ever on the tip of the latest technical innovations Hillage brings in Sheldon Issac to provide drum programming on the Cubase system. Older space heads will no doubt be pleased with the opener "Interstate" that plays off of Neu!'s track "Hallogallo" with a playful/respectful air. The disc's showpiece, though, has to be "Mektoub", which is laced with middle eastern themes and features fine violin playing by Aboud Abdel Al and percussion from Rony Barrak. For those looking to delve into electronica with musical depth System 7 offers a grand staring point.



AXIOM DUB-MYSTERIES OF CREATION

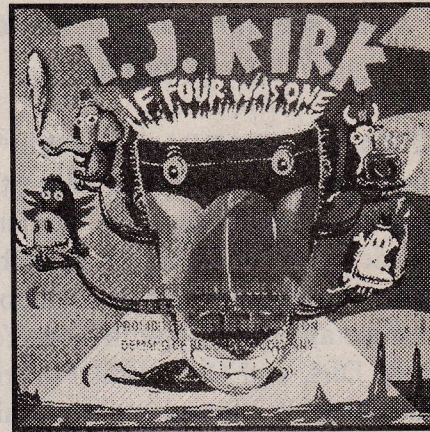
Artist: VARIOUS ARTISTS

Label: Axiom/Island
By: Bill Bengle

Dub, and the insistent low-end pulse that drives it, is becoming more and more visible across the musical spectrum these days. The seductively hypnotic bass throb and echo drenched ambience once relegated to reggae B-sides is now gaining in its influence in the same way hip-hop became crucial over the past decade. It is almost fitting that one of the main conspirators in this movement, Bill Laswell, had also lent a crucial hand in the blowing up of the Bronx way back when. Now, with the third in a series of focused explorations on his own Axiom label, Laswell presents two discs worth of Dub in all it's variegated forms and rhythmic splendor, the full potential of which is only now being discovered.

Laswell kicks the collection off keeping an eye firmly fixed on the future with "Maroon Rebellion", layering rhythm and tempo in a duet with UK junglist Ninj, before turning it over to the ones who wrote the Book Of Dub. Sly Dunbar and Robbie Shakesphere are in fine form on "Return To The Bass And Trouble", as are Sub Dub who go for the traditional live-in-the-studio dub style on "Revolution". Laswell returns to the bass to front his *machina prima* Material in the foreboding "Ghost Light/Dread Recall" while fellow low-ender Jah Wobble leads on "Nev 12" and doubles with bassist Gabe Katz for Automaton's "Beta One/Assyrian Dub".

Dub's latest, and most fruitful, home as the end of the millenium approaches can be found among the electro-techno crowd, and Axiom Dub offers a peek at plenty of these directions. The Orb contribute "Cocksville U.S.A." which is everything you'd expect from Dr. Patterson and Co., Mad Professor keeps the dance beat up on "Ariwa Dub Club" and, of course, DJ Spooky takes things to the furthest reaches of outer space with "Anansi Abstrakt". Still, this only scratches the surface of the album's contributions; Dub Syndicate, Techno Animal, DJ Olive, Scarab, and New Kingdom are all heard from, plus there are the several other Dub missives Laswell has dropped on an array of labels; Low, SubMeta, Subsonic, & APC just to name a few. Grab on and hold tight-the riddim' is talkin'!



If Four Was One

Artist: T.J. KIRK

Label: Warner Brothers
By Bill Bengle

Back for round two, this grouping of Bay Area virtuosos are out to prove that their amazing first shot was no fluke. This is the continuing story of the band hell-bent on playing the music of James Brown, Thelonious Monk, and Roland Kirk exclusively. Still, this is not so much a collection of covers, as it is a cross between a love letter and a gang rape with the three guitarists happily twisting and stretching these tunes to the limit and turning them into funkified nuggets bearing only a passing resemblance to the original.

This is a much smoother showing for T.J. Kirk thanks, in part, to the fact that drummer Scott Amendola now occupies a drum chair with Charlie Hunter (who holds down the bottom for T.J. Kirk on his specially built 8-string guitar) in his main band. Basically, now that they've played together for so long, they are tighter than a clam's ass, and that allows for bolder and more adventurous playing from Will Bernard and John Schott. Six of the album's nine cuts find these characters weaving together one song from each of their namesakes into a danceable hookfest. Who knew jazz in the nineties could be so much fun? Standouts include; "The Payback>I Mean You", "Meeting At Termini's Corner>I Gmall monkey brains just can't handle it. That's why we need vacations.

Speaking of vacations, post X-mas time is traditionally the time when the music industry machine shuts down and all the suits take thier vacations before gearing up for the big winter sales push. Con

QUICKIES

CD Reviews in 50 words or less

by Bill Bengle

FRANK ZAPPA "Lather" (Rykodisc/Pumpkin): The straw that broke the camel's back of Zappa's relations with Warner Bros. records. Conceived in 1977 as a four record box-set, "Lather" was rejected originally then cannibalized into four separate albums (Zappa In New York, Studio Tan, Sleep Dirt, and Orchestral Favorites) with some material never released until now...all sides of Zappa, from dirty rock to noble composition, from juvenile to jazz are represented, plus a twenty minute bonus track round this one out to three hours! No Zappa fan should be without this! Especially the live "Broken Hearts Are For Assholes" & "The Enema Bandit"!

KRAFTWELT "Electric Dimension" (Hypnotic/Cleopatra): In keeping with their namesake this alter-ego of Denmark's Audio Science takes a stab at the Kraut-rock of innovative pioneers Kraftwerk. More than mimicry this homage makes for great listening as part of the 90's analog-synth revival, but track titles like "Sonar Blowjob" and "Suspected Subcity Substances" show an underlying lightheartedness.

SOUL COUGHING "Irresistible Bliss" (Slash/WB): This boat almost left the docks without me. Even though these guys are being played out by Modern Rock radio they are a far cry from the typical whitebread funk of 311, Sublime, Beck, etc. etc. Deep grooves driven by Sebastian Steinberg's acoustic upright bass support silly/serious rhymes and way cool guitar work. The solo played with MIDI sampled elephant calls makes the cost of checking out these Knitting Factory alums well worth it!

SURFACE 10 "Surface 10" (Hypnotic/Cleopatra): Nine stellar tracks, recorded between 1991 and 1996 by Seattle's Dean DeBenedictis, that come across much like a continuation of Tangerine Dream's best mid 70's work (especially with the

guitar textures added by Phil Williams and Jimmy Mahlis) with added shots of Brian Eno's ambient journeys. The live-in-the-studio recording approach adds a crackling energy these tracks which hold together separately as well as one entire suite.

BLUES TRAVELLER "Live From The Fall" (A&M Records): This live double disc offers a peek at the focused, energetic, dynamic, and exciting side of one of Jersey's own premiere bands that you can't get from their albums or 40 min. "hits" sets on the H.O.R.D.E. tour. If you've discounted this band (as I've been guilty of lately) maybe this disc will change your mind! Several new songs, old & new faves, covers of "Low Rider", "Imagine", and a snippet of Beck's "Loser" are all highlights on this superbly recorded package.

SONNY SHARROCK "Into Another Light" (Enemy Records): The late Sonny Shorrock was, in every sense of the word, an overlooked genius. While asthma kept him from pursuing the saxophone, he broke all manner of musical boundaries with what he called his "very fucked up horn". Shorrock was to jazz what Hendrix was to rock, Eddie Hazel to funk. This posthumous collection lovingly constructed by Bill Laswell includes some of his most personal music and features sidemen as diverse as; Pharoh Sanders, Nicky Skopelitis, Elvin Jones, Melvin Gibbs, and Charles Baldwin. The cover of Pharoh Sanders' "Venus/Upper Egypt" alone warrants this acquisition.

GINGER BAKER TRIO "Falling Off The Roof" (Atlantic Records): This "supergroup's" 1994 release, "Going Back Home", was both a delight and a revelation for fans and critics alike, showcasing the legendary Cream drummer's jazz aspirations and the wonderful chemistry between him and the equally legendary sidemen, acoustic bassist Charlie Haden and avant-guitarist Bill Frisell. Back for round two the trio is in fine, fine form armed with ten new original compositions plus a seriously swinging cover of Monk's "Bemsha Swing" to round them out. Cameos by banjoist Bela Fleck and guitarist Jerry Hahn help to make this a music lover's must have.

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THE BLUE WAVE

By Ron Stinson



Welcome to the Blue Wave 1997! This year I hope to feature some of South Jersey's best blues and rocking blues bands! In TUNE magazine is still dedicated to our local musicians first, then to regional musicians, and finally to national acts. (You know, the bands that get big airplay, and earn the big bucks!)

In this issue, the band of the month is **LOVER OF THE BAYOU!** This local band resides in Cherry Hill. They play rock, blues, and rocking-blues! The members of the band consist of Stephen Stamato on Guitar & Vocals, David Stamato on Drums, and Roycee Martin on Bass.

I caught this band playing at the Country Pine Inn, Mays Landing, back in October

'96. They were rocking! All the girls in the Inn were dancing, and the guys were all stomping their feet! Stephen plays Gretsch, Rickenbacker, Gibson and Fender Guitars. He has mastered all of them! His vocals are outstanding, and the band's sound is terrific! **LOVER OF THE BAYOU's** song selection is very interesting! They mix their sets with rock, blues and

some slow tunes that please just about everyone. Tunes such as a great blues version of Little Wing, Texas Flood, and Voodoo Child, the Spanish flavor of Jade Idol, the surf rock sound of Pipe Line, and the cover tune, Lover of the Bayou, are just some of the fine music this band puts into Play! Dave's fine drum work and the strong bass work of Roycee make this band solid! **LOVER OF THE BAYOU** will be back at The Country Pine Inn for an all day festival on Sat., February 23, and they will have the bar to themselves on Fri., February 28, and Sat., March 1! Go and see these guys! (P.S., they have a demo CD out that's excellent! (I don't know if it is for sale, but if it is, Grab One, It's Great!)

Now for some local news! The Bob Smith Blues Band is back in the area! He has been out of state for almost a year. You can catch this band playing at Fat Jacks in Vineland. (P.S. This band was formerly the Blues Dogs) Ruth Wyand is down in Nashville seeking a major recording contract. More on this next issue! We all wish her well! Booger Jones has been sighted at JDs, in Smithville. This band was bringing down the house! Look for them to come back!

George "Gator Mouth" Bonds will be at JD's soon! The Red Moon Saloon, in Mullica Township, has removed the Blues Jam on Thursday nights, but will feature the classic rock tunes of The Cole Brothers, on weekends! (We will miss that Thursday night blues jam!) Mo's Better Blues has been back at JD's and at Jack's Place, in Pleasantville. It's always a treat to hear Heaven Fine Singin', and see a Guitar Playin' Demon! Anyway, there is only one pure blues club in this area and that is **FAT JACKS** in Vineland! On Thursday, March 20th, a famous national blues act will appear, at no cost, (FREE), to the public. **BIG JACK JOHNSON & THE OILERS** will appear! Call Fat Jacks at 563-0001 for time of concert!

Speaking of Fat Jacks, here is their entertainment lineup for Feb. and March!

Friday, Feb. 21- **THE FLOYD HUNTER BAND**
Saturday, Feb. 22- **THE BOB SMITH BAND**
Friday, Feb. 28, **The RICK NOLLET BAND**
Saturday, March 1, **CAT DADDY**
Friday, March 7, **JUNE AND THE HIT MEN**
Saturday, March 8, **BLUES**



Lover of The Bayou at Country Pine Inn, Mays Landing

Photo by Ron Stinson

AFFAIR

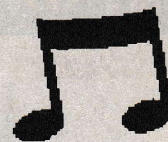
Friday, March 14, **ROADSIDE LOUIE**
Saturday, March 15, **JERRY WALKER**
Friday, March 21, **THE DANNY EYER BAND**
Saturday, March 22, **THE FLOYD HUNTER BAND**
Friday, March 28, **MO'S BETTER BLUES**
Saturday, March 29, **THE BOB SMITH BLUES BAND**
*****THURSDAY***** March 20, **BIG JACK JOHNSON & THE OILERS** (national act-FREE)

Friday, April 4, **CLAYTON WEST**
Saturday, April 5, **CLAYTON WEST**
Friday, April 11, **B-17**
Saturday, April 12, **SOUL CONTROLL**
Friday, April 18, **JUNE AND THE HIT MEN**
Saturday, April 19, **BLUES AFFAIR**
Friday, April 25, **BOB SMITH BLUES BAND**
Saturday, April 26, **MO'S BETTER BLUES**

That is All! I'm out of time, and out of space, so just remember one last thing! **NO BLUES IS BAD NEWS**, and stay IN TUNE! See Ya!

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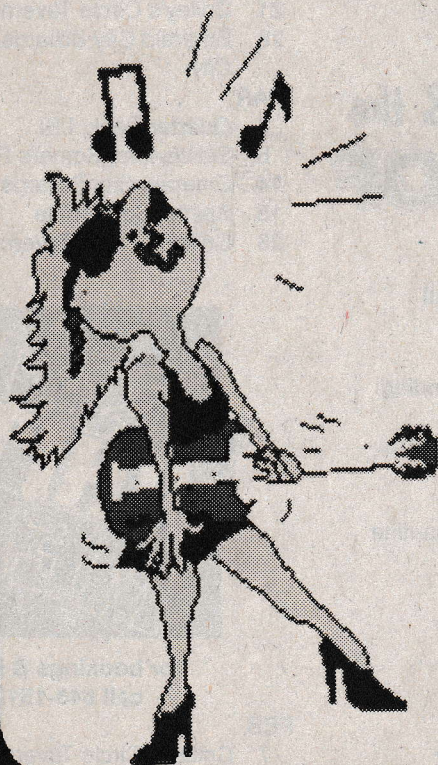
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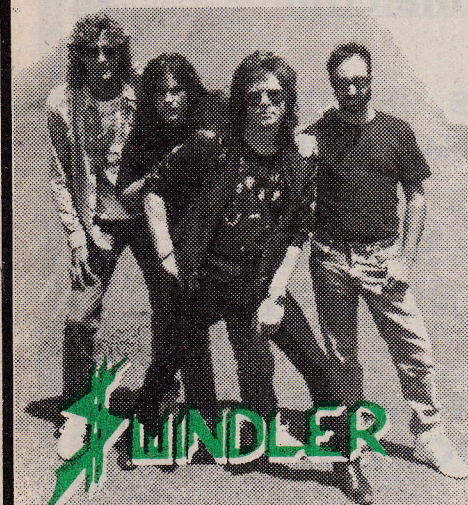
Hotline 748-1162

MAR

8 Plum Street Pub, New Brunswick

MAY

3 Schooners, Somers Point



FEB

21 La Costa, Sea Isle City

22 Zips Tavern, Buena

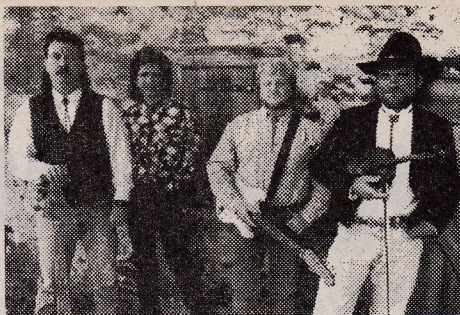
28 Zips Tavern, Buena

MAR

14 La Costa, Sea Isle City

28 La Costa, Sea Isle City

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FEB

22 Jack's Place, Pleasantville

MAR

1 Black Cat, Absecon

7 JD's, Smithville

14 Schooners, Somers Point

22 Jack's Place, Pleasantville

28 Country Pine Inn, Mays Landing

29 Country Pine Inn

APR

5 Jack's Place, Pleasantville

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FEB

23 Country Pine Inn, Mays Landing

MAR

8 DiDonato's Bowling Center (Pro Sports Bar) Hammonton

15 DiDonato's Bowling Center

29 Crilley's Circle Tavern, Brigantine



Jeff X

for bookings & info.
call 926-9508

Every Thurs. Jack's Place, Pleasantville
Every Fri. Grotto Lounge, Atlantic City



2nd Nature

Every Tues. JD's Pub & Grille, Smithville
Every Wed. Jack's Place, Pleasantville
Every Fri. DiOrio's, Somers Point
Every Sat. Cavallino Nero, Mays Landing



FEB

21 Crilley's Circle Tavern, Brigantine

28 Emerald City Billiards, Gloucester City

MAR

7 Quarter Deck, LBI

8 Schooners, Somers Point

14 Emerald City Billiards

15 Spirits, Somerdale

28 Crilley's Circle Tavern



for bookings & info.
call 645-1512

FEB

7 Crilley's Circle Tavern, Brigantine

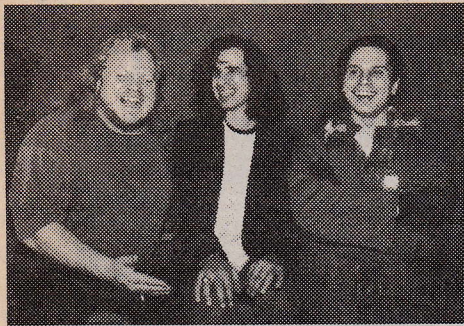
8 Bridge Water Pub, Bridgeton

15 Private Party

MAR

8 Frosted Mug, Buena

15 Irish Pub, Penn's Landing



DANNY EYER BAND

for bookings & info. call
(609) 652-3876

Every Tues. Fat Jack's BBQ & Blues,
Vineland (Blues Jam 8:45pm-12:45am)

FEB

- 21 Frosted Mug, Buena

MAR

- 8 Fat Jack's BBQ & Blues, Berlin
(formerly J. Bodine's)
21 Fat Jack's BBQ & Blues, Vineland

APR

- 4 Rumors Rib Room, Buena
12 JD's, Smithville
18 Rumors Rib Room, Buena
25 Brownies Lodge, Bargaintown
26 Brownies Lodge



Pocket Change

for bookings & info. call Diane
(609) 794-2890

MAR

- 1 Rumors Rib Room, Buena
7 Waterfront, Somers Point
14 Fat Jack's BBQ & Blues, Vineland
20 Rossi Intermediate School, Vineland
(Blues Seminar)
22 Red, Hot & Blue, Cherry Hill

APR

- 12 Red, Hot & Blue, Cherry Hill
19 Fat Jack's BBQ & Blues, Berlin
(formerly J. Bodine's)
26 John & Patty's Wedding
27 Private Party



HOME at last

for more info 697-3324

MAR

- 22 Rumors Rib Room, Buena (CD
release party for 3rd CD "Perfectly
Good Cigar")

MAY

- 3 Atlantic City Convention Center,
Atlantic City (5:30pm)



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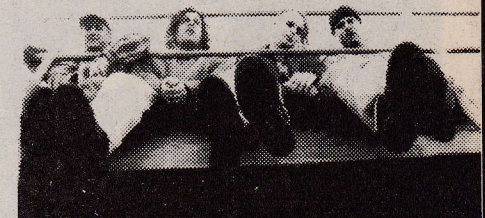
Information Call (609) 927-8721

FEB

- 28 Six Shooters, Atlantic City

MAR

- 15 Delareto's, Galloway



eleven



eleven

MAR

- 1 Crilley's Circle Tavern
7 Overpass, Phila.(Manayunk)
22 Rumors Rib Room, Buena (with
Home at Last)

APR

- 12 Middle East, Phila. (CD release party
for 2nd CD "MEDIA")



MOONSEED

MAR

- 6 DJ's, Lindenwold
9 Lion's Den, NYC
15 Middle East, Philly
21 Club Wild, Philly (LMA Showcase)
22 Balloons in the Hinella Inn, Hinella (All
Age Show)
27 Cherrywood Lounge, Blackwood
29 C22, Delaware (National TV
Recording)

APR

- 4 RT's, Oaklyn (WYSP Event)

The Vern Thing

Every Thurs. Rumors Rib Room, Buena
(Open Jam - 10 pm to 2am)

MAR

- 17 Fireside (St. Patty's Day Party),
Vineland

Mud Dog Welk

for bookings & info. call
(609) 909-0418

FEB

- 23 Country Pine Inn, Mays Landing

MAR

- 8 Club Coffee, Vineland

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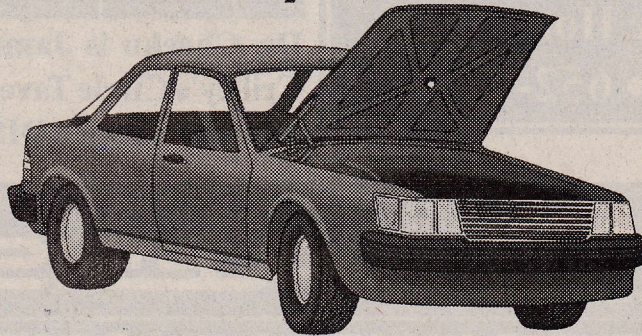
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March 27th

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March 8th, 9th

March 11th, 12th, 13th, 14th, 15th
March 18th, 19th, 20th

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March 6th

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March 5th

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Kenny Neal
Chicago Rhythm & Blues Kings
Nighthawks

March 5th
March 28th, 29th
May 16th, 17th

Philadelphia, PA

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MARCH 1997

IN-TUNE

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